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JULY-AUG. MCMXX Price 50c. Yearly Subscription \$5.00

A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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A MAGAZINE PUBLISHED MONTHLY EXCEPT A DOUBLE NUMBER
OF JULY AND AUGUST
for the
DESIGNER—POTTER—DECORATOR—FIRER
AND CRAFTSMAN

SYRACUSE, N. Y.

Editor—Mrs. Adelaide Alsop-Robineau
Publishers—KERAMIC STUDIO PUBLISHING COMPANY
Samuel Edouard Robineau, President;
George H. Clark, Vice-President and Treasurer
Adelaide Alsop-Robineau, Secretary.

Subscriptions

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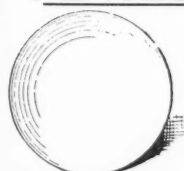
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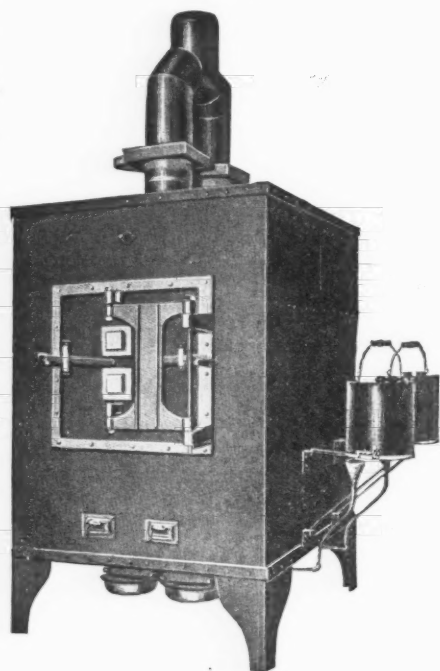
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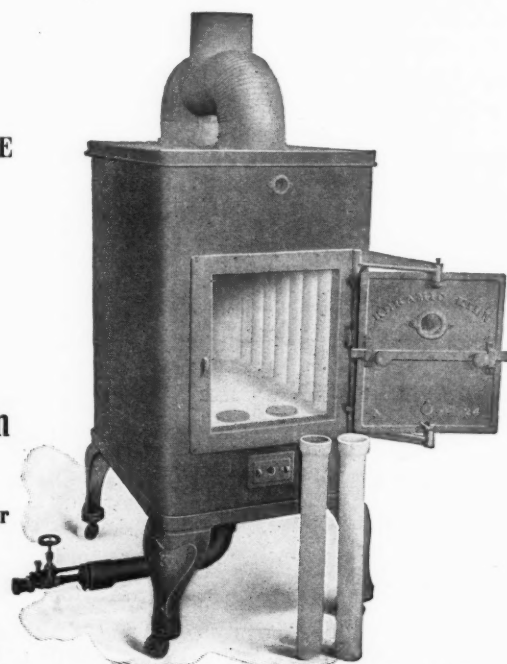
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Vol. XXII, No. 3-4

SYRACUSE, NEW YORK

July-Aug. 1920



JULY and August being the two months when one feels like breaking away from work and indulging in all sorts of "soul feasting" and rest, why not spend them in trying out the different crafts? Rest is but a change of occupation, and these things are all so entertaining and even fascinating. Especially for women the work in textiles should be absorbingly interesting, and, as we have so lately had instruction in simple embroidery, in batiks and tie and dye work, etc., we have nothing to do but take our Ceramic Studio, buy a few simple materials, and begin experimenting.

For the rainy and cool days, the dyeing and batik, for the hot days, the embroidery and "pick up" work. Or perhaps the other crafts will appeal more, or this is the right time to work out on paper, in black and white or color, designs for the winter work. At any rate do not forget to "make hay while the sun shines" and when it rains too, for that matter. And do not forget that this is the time for filling note books with sketches of flowers, fruit, birds, insects, etc., and making pages of conventionalisations of each, to be developed later into designs.

This is the season to flit about with the honey bee and store up food for the long winter months and to sit and dream more beautiful things to do than you have ever done before. And, while you are dreaming, think out new color schemes, combinations you have never used before. There are so many different ways of combining red, blue and yellow, so many combinations that you never dreamed might be brought into friendly relations. And, talking of color, have you read the book by Louis Wienberg "Color in Every Day Life"? You will find it full of valuable suggestions.

The demand for skilled workers in the various crafts is growing constantly and our china decorators should find it quite worth while to try their hands at them all, not only for the beautiful things for their home and persons, which they may make, or the money which sales may bring them, but also for the benefit they may give to others, while at the same time earning a goodly sum toward self support. The following notice will be found of great interest in this connection:

[Issued from the office of Mrs. Francis Hinton, State Director, Occupational Therapy, Harrisburg, Pa.]

One hundred women needed for Occupational Therapy The New Vocation

A plea from Dr. Edward Martin, State Commissioner of Health in Pennsylvania, has given impetus to the enrollment of women to train as aides at the Philadelphia School of Occupational Therapy which will open a summer course at 2131 Spruce Street on June 21st.

In a letter to Mrs. Harrison S. Morris, a director of the School, Commissioner Martin declares that "occupational therapy is as important as air and food from the standpoint of helping tubercular patients to partial, or even at times, complete health."

"The spirit of our three Sanatoria has been completely changed", Dr. Martin wrote. "There are more than two thousand consumptives cared for by the State. Nothing has been done for them more serviceable, not only from the standpoint of content, indeed cheerfulness, nor that of the betterment of their symptoms, than has been done by the Occupational Therapists.

"Even to the dying, life has been made interesting and purposeful. Those who are given something to do with their hands—something useful to make—forget their symptoms in the interest of building; in the belief that they are useful in life.

The School is badly in need of help! We are badly in need of occupational therapists! To thousands of invalids they can make life worth while."

Miss Florence Fulton, dean of the School, has outlined a six weeks course that will include weaving, stenciling, modeling, bookbinding, wood carving, toy making and basketry.

The demand for therapists is so great that numerous positions await the present class when the members graduate in June.

Mrs. Frances Hinton, State Director of Occupational Therapy, has issued a call for one hundred women to train as aides in an effort to meet the call of the Public Health Service which is now asking for five hundred.

✕ ✕

The following letter from a dealer in white china will be found interesting:

"We are pleased to inform you that conditions in Germany and Austria, for the manufacture of china, are very good at present. Most of the goods which these countries are manufacturing just now are for home consumption. We will however, within the next two weeks, receive a large consignment of Austrian china. We are also in receipt of information that these countries will be in a position to fill our orders for 1921 delivery.

"In regard to the conditions in France, they are very poor, owing to the shortage of fuel, and there are no prospects of conditions improving this year."

✕ ✕

It is a source of great satisfaction to the editors of Ceramic Studio that their course in broadening its scope and furnishing its subscribers with inspiration from various sources, is so much appreciated. We have received many letters of commendation; they are always welcome and we hope that they will be more and more frequent. But we do not mind at all letters of criticism; in fact we need them, as some criticisms, even if they are not entirely well founded, may contain some truth and be of use to us.

We have received, among others, many letters from school teachers. We are grateful for this, as we want to see our Magazine used more and more in all the schools where design and craftsmanship are taught. And it is from school teachers that we expect the most valuable suggestions and new ideas.

Lily
August



TIGER LILY—M. L. FEWSMITH

(Treatment by Jessie M. Bard)

OUTLINE design carefully in Auburn Brown, then fire. Second Fire—Paint leaves with Moss Green and Brown Green, Lillies with Yellow Brown and Blood Red, Stamens with Yellow Brown. The markings on flower are Auburn

Brown. Wash background with Yellow Brown, Violet No. 2 and Grey for Flesh.

Third Fire—Touch up design with colors used in second firing. The flowers are washed over with a thin wash of Albert Yellow.

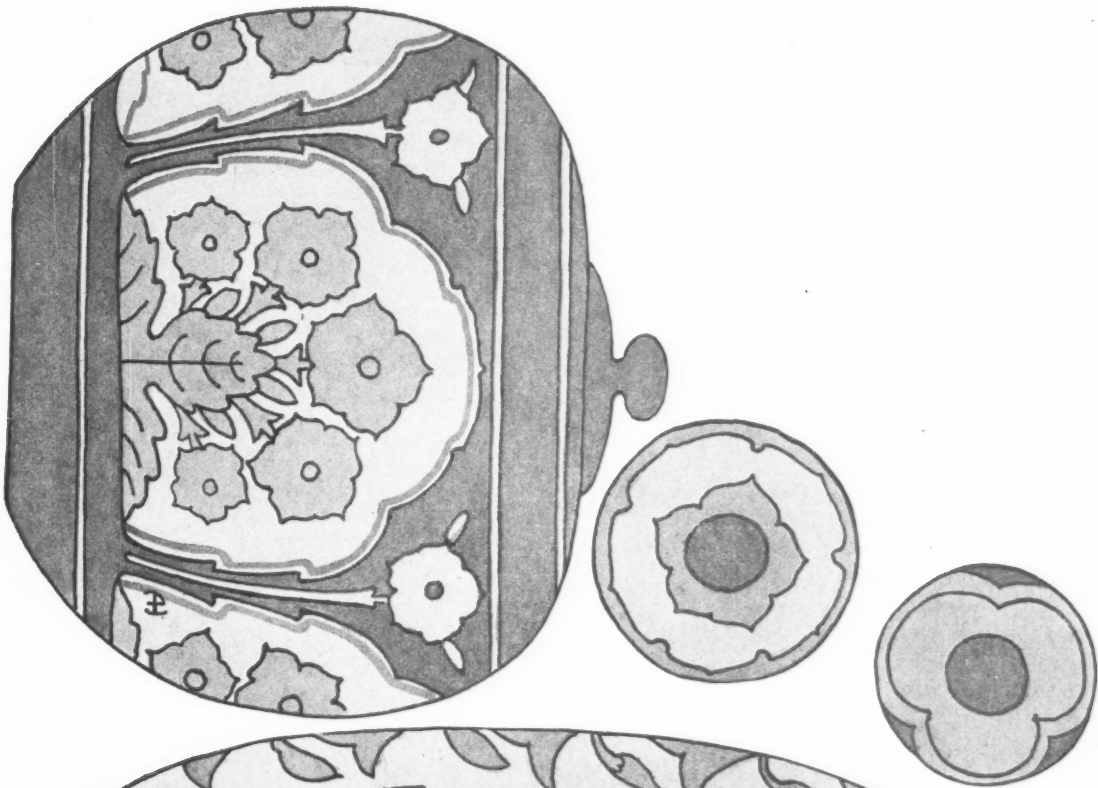


Fig. A

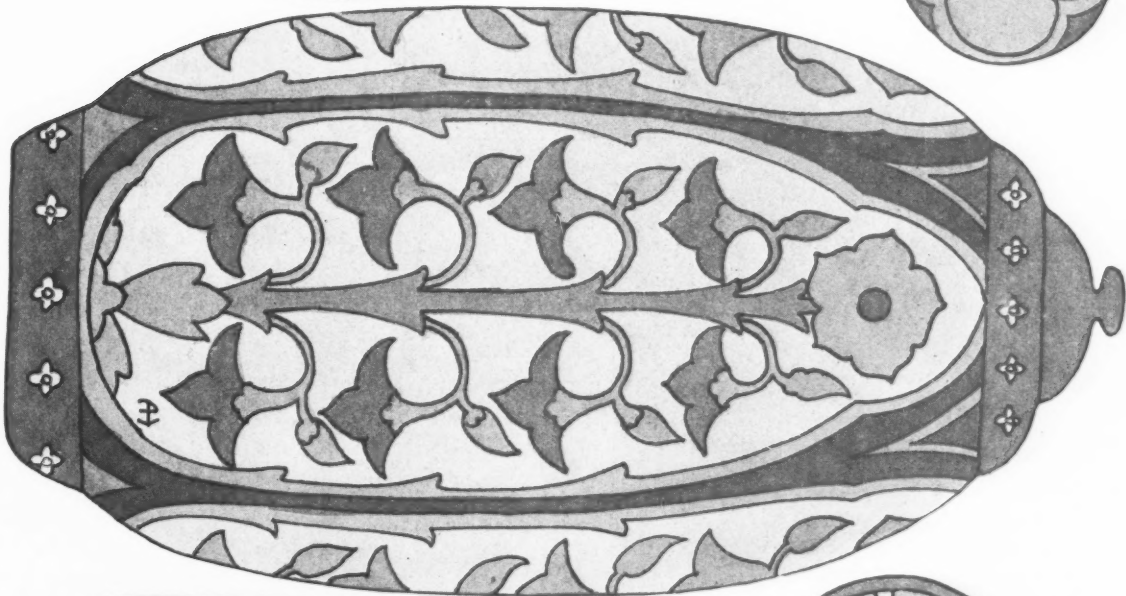


Fig. B

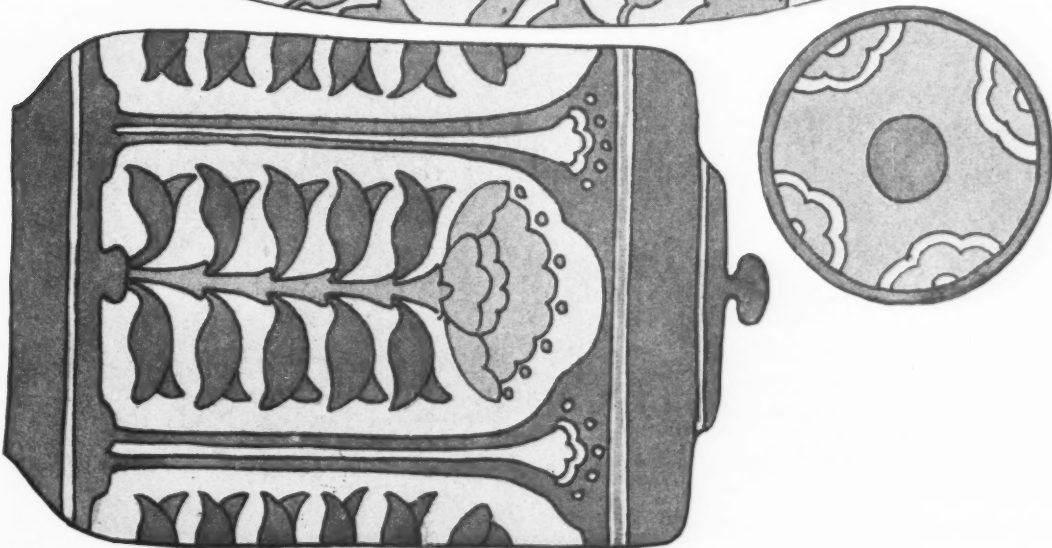


Fig. C

TEA CADDY DESIGNS—ALBERT W. HECKMAN

(Treatments page 66)

TIED AND DYED WORK

Albert W. Heckman

HAVE you ever heard how our great-grandmothers colored their wool in the colonial days? They wrapped their precious skeins of yarn which they had so carefully spun, with husks of corn around which they wound cord very tightly. The yarn was dipped in dye and the husks of corn which prevented the color from dyeing the wool where they protected it were taken off and the wool dried. This process, which left part of the wool colored and part uncolored, is the essence of tied and dyed work as it is practiced today and as it was practiced by the ancient Peruvians and Javanese many years before our American ancestors so ingeniously applied it to their everyday problems. The Greeks were familiar with this process and they used it to decorate the edges of their garments, and the Filipinos too appreciated and understood the process thoroughly, having learned of it through the Javanese who were masters of the craft.

Tied and Dyed work, like Batik and stenciling, is another "resist" method of applying a dyed or painted decoration to something—generally a textile. Whether this current revival of it is to be merely a fad or a fine thing which has come to stay with us, as batik is apparently doing, depends upon whether we approach it as amateurs intent merely in doing a little of it to satisfy our curiosity as to how it is done, or as students of design seeking for another means of expression which is in itself worthy of serious consideration.

Art or our ability to express ourselves in terms of



Figure 1—An ancient piece of Peruvian Tied and Dyed cotton.
Courtesy American Museum Natural History

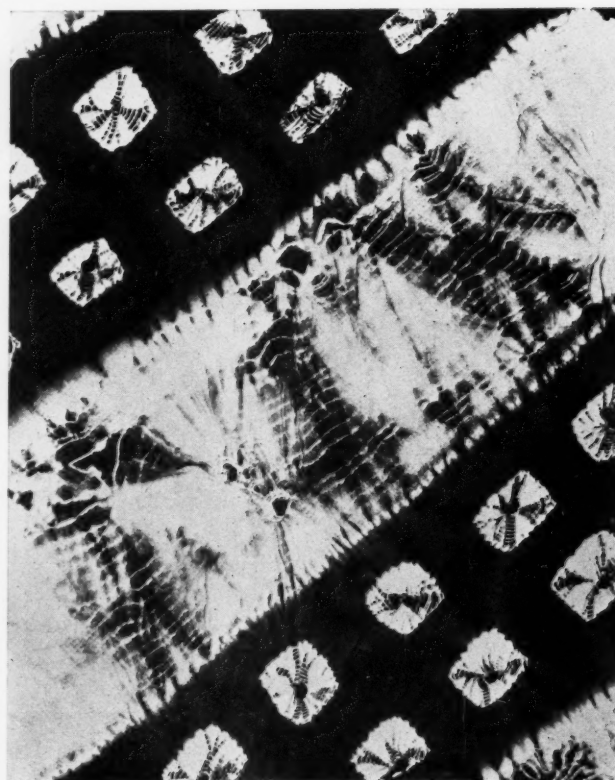


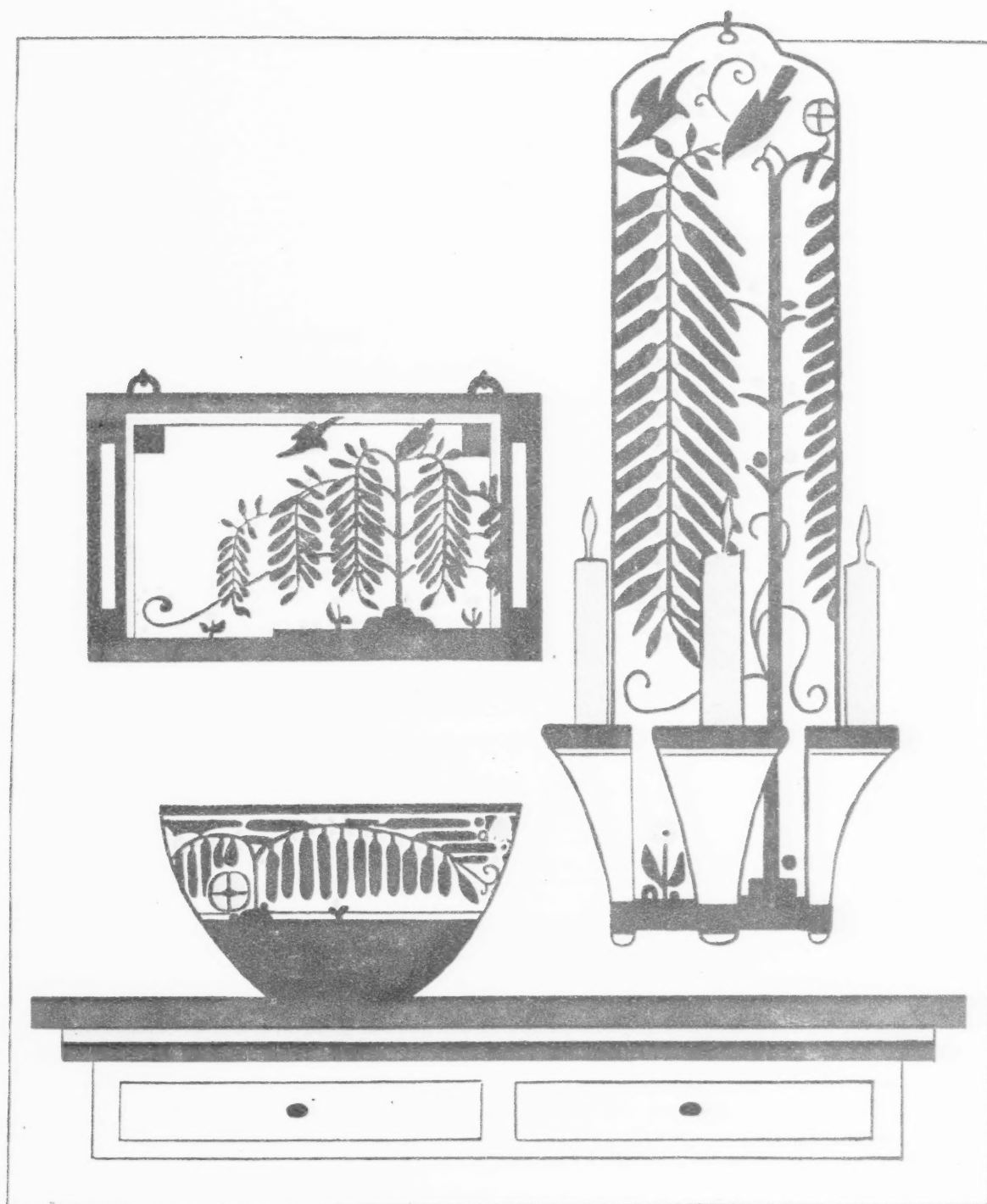
Figure 2—Tied and Dyed Textile in diagonal stripes. Purple and black.

fine design, plus a pan or two of dye and a piece of silk or cotton, can produce a thing of great beauty, the value of which has been increased many times its original worth.



Figure 3—Philippino Tied and Dyed Work.
Courtesy American Museum Natural History.

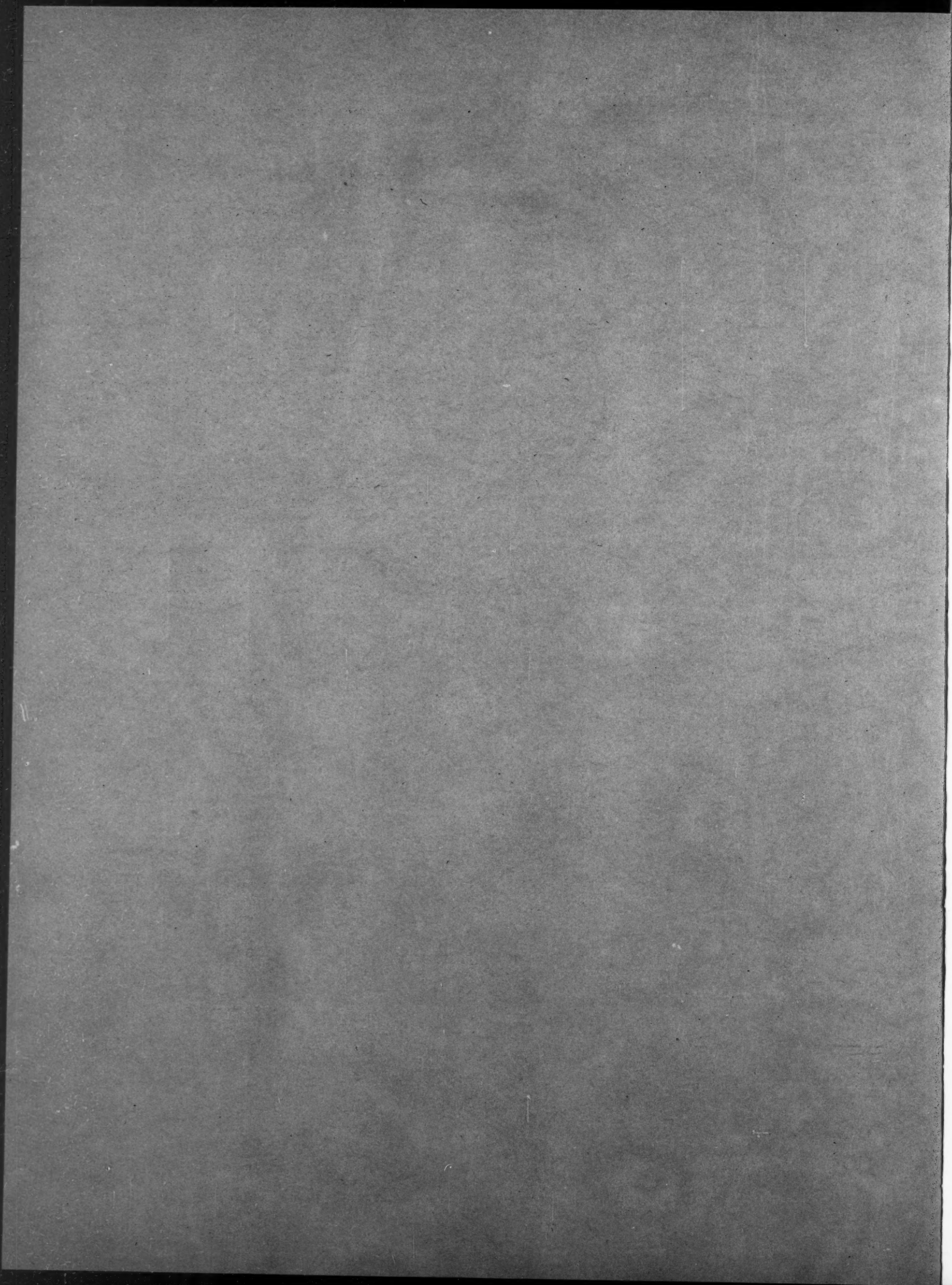




JULY-AUG. 1920
KERAMIC STUDIO

WALL CANDLE RACK-W. K. TITZE

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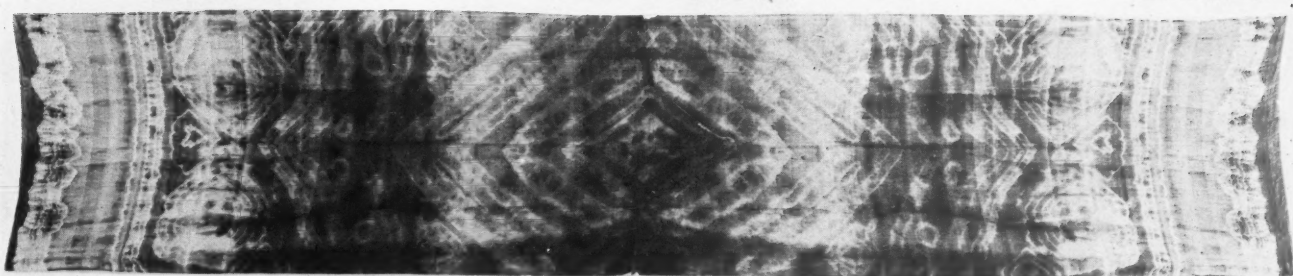


Figure 11—Scarf, showing combination of tied squares, circles and stripes.—Designed and executed by Mrs. Helen C. Reed.

That is one thing that we can keep in mind and also that it is not only the design but the quality of it that determines whether the increased value be a hundred or a thousandfold.

Tied and dyed work to one who has never done it is not a revival of a past experience in a varied form, but a wholly new one. It is more interesting in some ways than batik and ever so much more so than stenciling, for in doing it one invariably arrives at the unexpected. In some kinds of tied and dyed work it is practically impossible to repeat these unexpected results and this adds value to unusual pieces. It might seem, to the uninitiated, in studying some tied and dyed work (Fig. 12) that very little design entered into the making of it, but we, who have spent years in decorating plates, often with simple stripes, know that as much design enters into the placing of a band or two of color around a plate rim as it does across the end of a scarf. It is this element of fine design, that is, the

fine spacing or arrangement, which gives the work of Mrs. Helen C. Reed its great value. Mrs. Reed, who is an experienced designer and one of our foremost craftswomen is located in the Van Dyck Studios, New York City, where these things of hers which we are showing here in black and white, and many others, may be seen in their full beauty of color. One has to see these in color in order to fully appreciate their beauty, for, beside their fine pattern of dark and light, they are rich in full greens, red purples, deep blues, vermillion, in fact all the colors of the spectrum seem to be at the command of this artist who weaves and blends them together in schemes of infinite variety and beauty.

The materials which are necessary for tied and dyed work are cheese cloth, scrim or thin cotton for practice work, silk, strong twine or tape, needle and thread, toothpicks, a few dried peas or some pebbles, pencil and chalk and a miscellaneous assortment of dyes.

There are two ways of tying, preparatory to dipping the cloth in dye. One is to tie the cloth itself (See fig. 4, in which four corners of a square are tied). In this case the cloth is simply tied in a knot, sometimes at the corners, sometimes in the center and sometimes across the middle or ends. It is dipped in the dye long enough to permit the dye to color it but not to penetrate through the knots and then it is taken out, shaken, untied and dried. The results procured in this kind of tied and dyed work are difficult, if not impossible, to reproduce. The other way of tying in this process is to wrap the material that is to be dyed

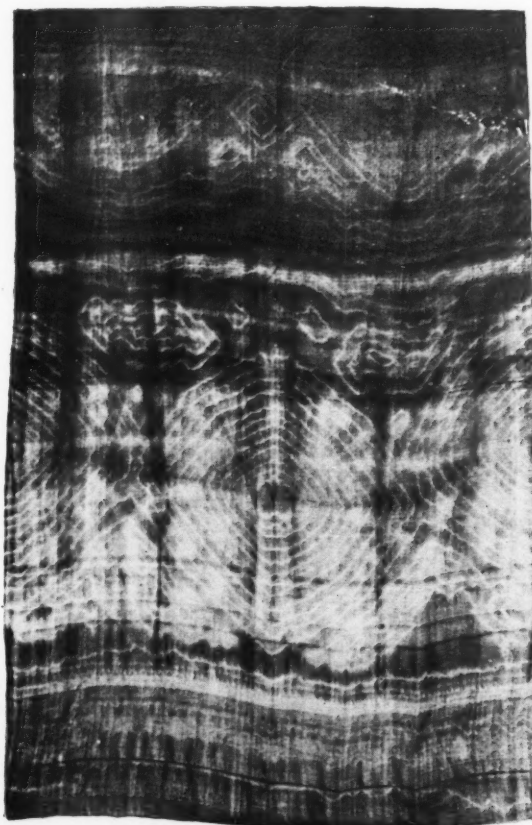


Figure 7—Scarf, showing application of concentric circles. Designed and executed by Mrs. Helen C. Reed.

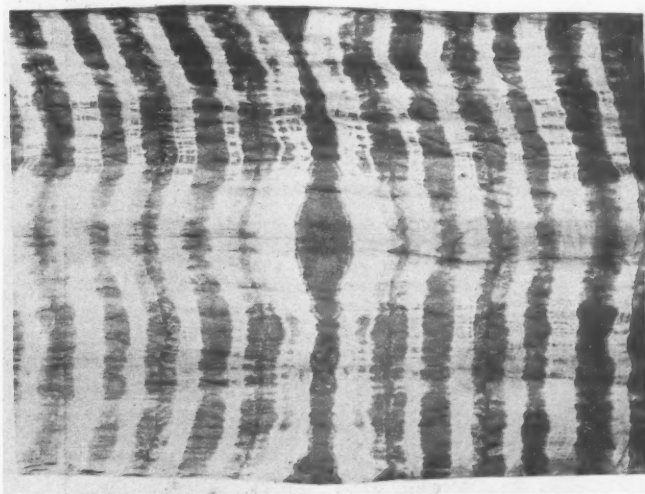
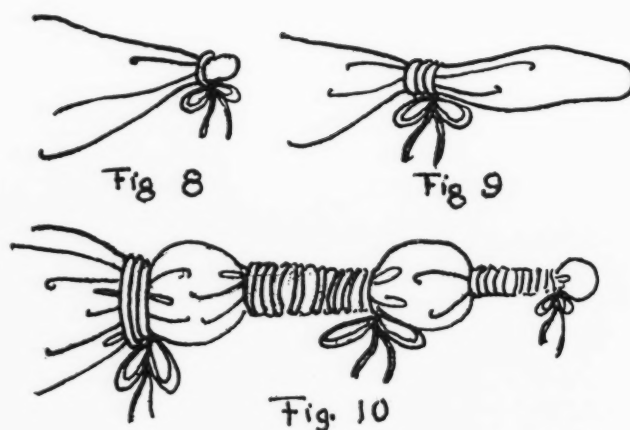


Figure 12—Center of Scarf, tied in narrow bands. The ends of this are in wide stripes of color.—Designed and executed by Mrs. Helen C. Reed.

with string or tape (Fig. 5). This is the way the Peruvians (Fig. 1), the Filipinos (Fig. 3), and the Japanese (Fig. 6) have done tying. A great variety of designs are built up in this way. Some, like the one in Fig. 3, are made of innumerable small squares all of which are the same size. Making a design of this kind in the primitive way requires a great deal of time and highly developed skill so that we are not surprised to find that this question of time which we must consider has been simplified and hastened by enlarging the unit. Sometimes the cloth is tied in a way to produce simple bands of color and then these are combined with circles. Squares too are tied and combined with stripes, some of which are vertical (Fig. 13), some horizontal or diagonal (Fig. 2). These bands or stripes of color are often ingeniously tied so as to produce designs in themselves (Fig. 2). Small circles or squares are enclosed in larger ones, sometimes concentric in their arrangement (Figs. 7, 11) and sometimes as in fig. 6 in which four light blue-green circles are inclosed in the large white ones.

Any of the above methods of tying may be and are done by our modern craftsmen. To tie a small square or circle simply pick up a very little of the material and tie it with a loop as in fig. 8. Large circles (Fig. 9) may be tied by picking up more of the material and their width can be governed by the amount of the material that is wrapped. Concentric circles (Fig. 10) are made by picking up the cloth at the point which is to be the center of the circles and tying it at intervals. If dried peas, pebbles or marbles are inserted in these intervening spaces between the tied spots they help to make better circles and tying easier. Some craftsmen use toothpicks or small sticks to pick up the cloth and to tie around and again a large piece of material may be twisted and wrapped around a heavy stick and dyed so as to produce the most unexpected results. An hour's experimentation with a few yards of cloth and some string will do more to give one an understanding of these different suggested ways of tying than all the careful des-



cription that one might give here. After one has experimented with some thin cotton in which designs may be more or less haphazardly arrived at, one can plan a definite design for a given area. To do this, for instance, where one wishes a large circle and a wide band at certain places, first draw these in with pencil or chalk and then with needle and thread baste these outlines, pull the thread so as to gather the material together at these places and tie them there. Very thin material may be folded twice or even four times (See figs. 7, 11, 12) and then tied so as to produce these bisymmetrical arrangements in design.

In color one can produce simple effects in which one part of the design is all one color while another part is of a different color (Fig. 6), or just the color of the cloth and the color of the dye may be used (Fig. 1), but the most interesting effects in tied and dyed work, as in batik, are those (Fig. 7) which are produced by superimposed colors on thin silk. For instance, in dyeing a number of concentric circles one might tie the material as in fig. 10 and then dip the whole piece in a light color, after which some of

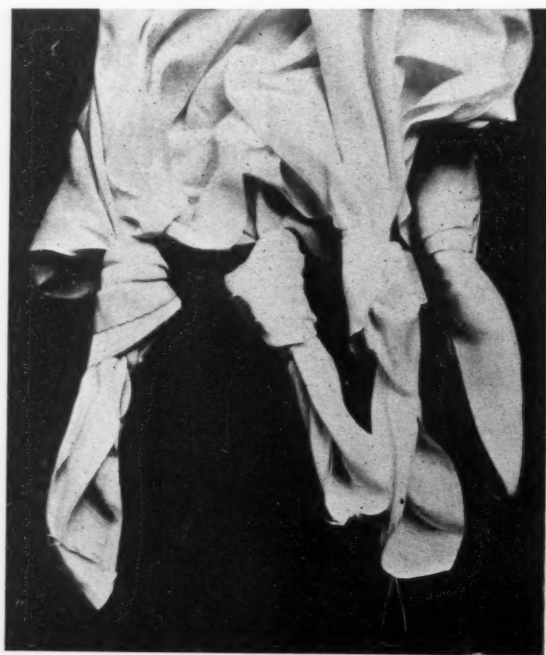


Figure 4—Cloth tied in itself.



Figure 5—End of a Scarf tied with string, ready for dipping in dye.

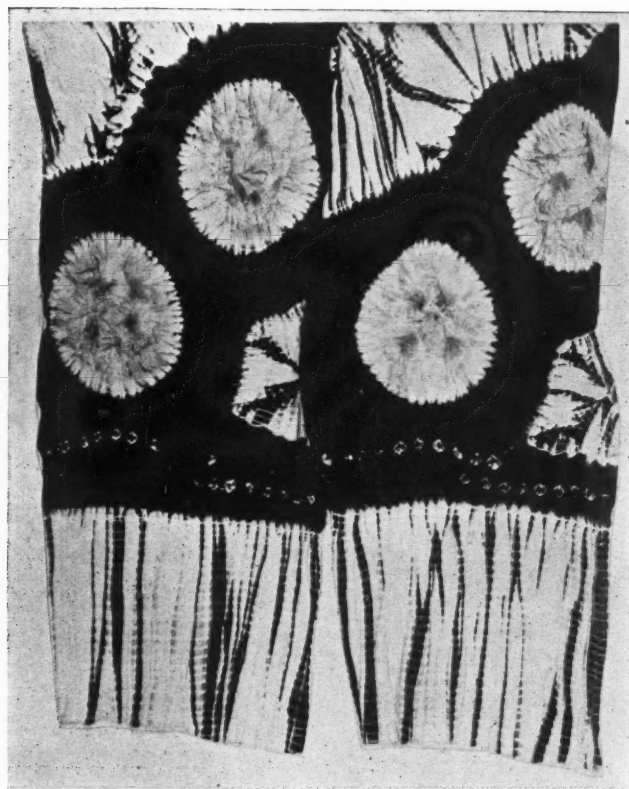


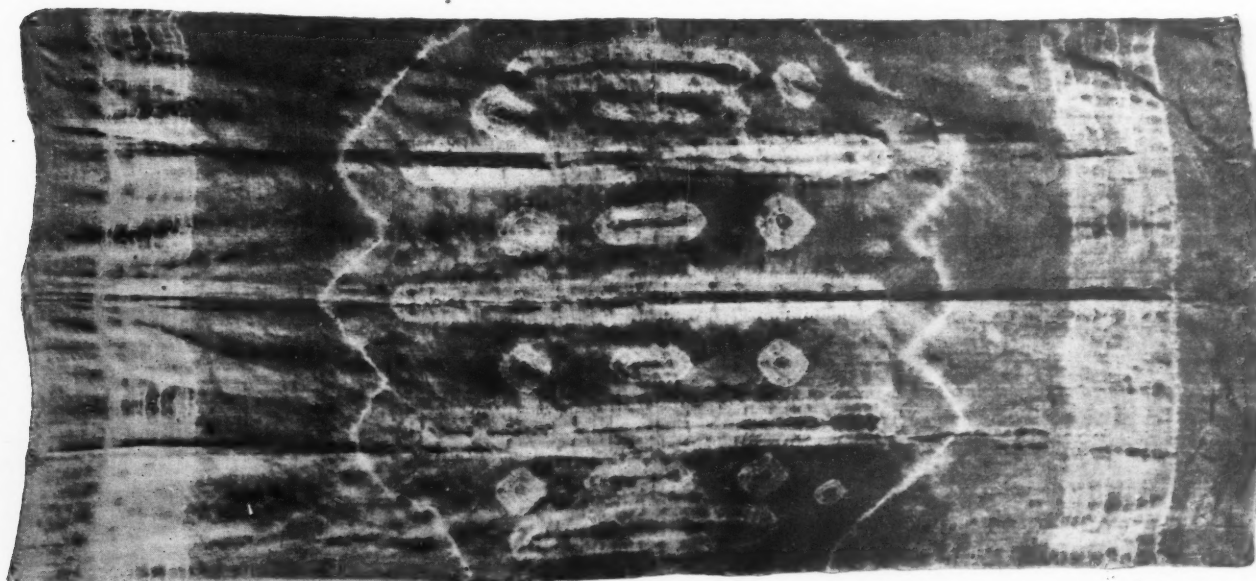
Fig. 6—Two ends of Japanese Tied and Dyed Scarf. Note four small circles in the larger ones, Blue, Green and Black

these dyed places can be again wrapped and the whole piece given a dipping in a darker or different color. Places can be unwrapped, dyed and rewrapped and in this way effects of infinite variety can be attained. Analogous color schemes such as red, red-purple, and purple or yellow, orange and red are easiest to handle but one should experiment with opposite colors superimposed in order to appreciate what may be accomplished with the neutral tones that result from such combinations of opposite colors together with intense or primary colors.

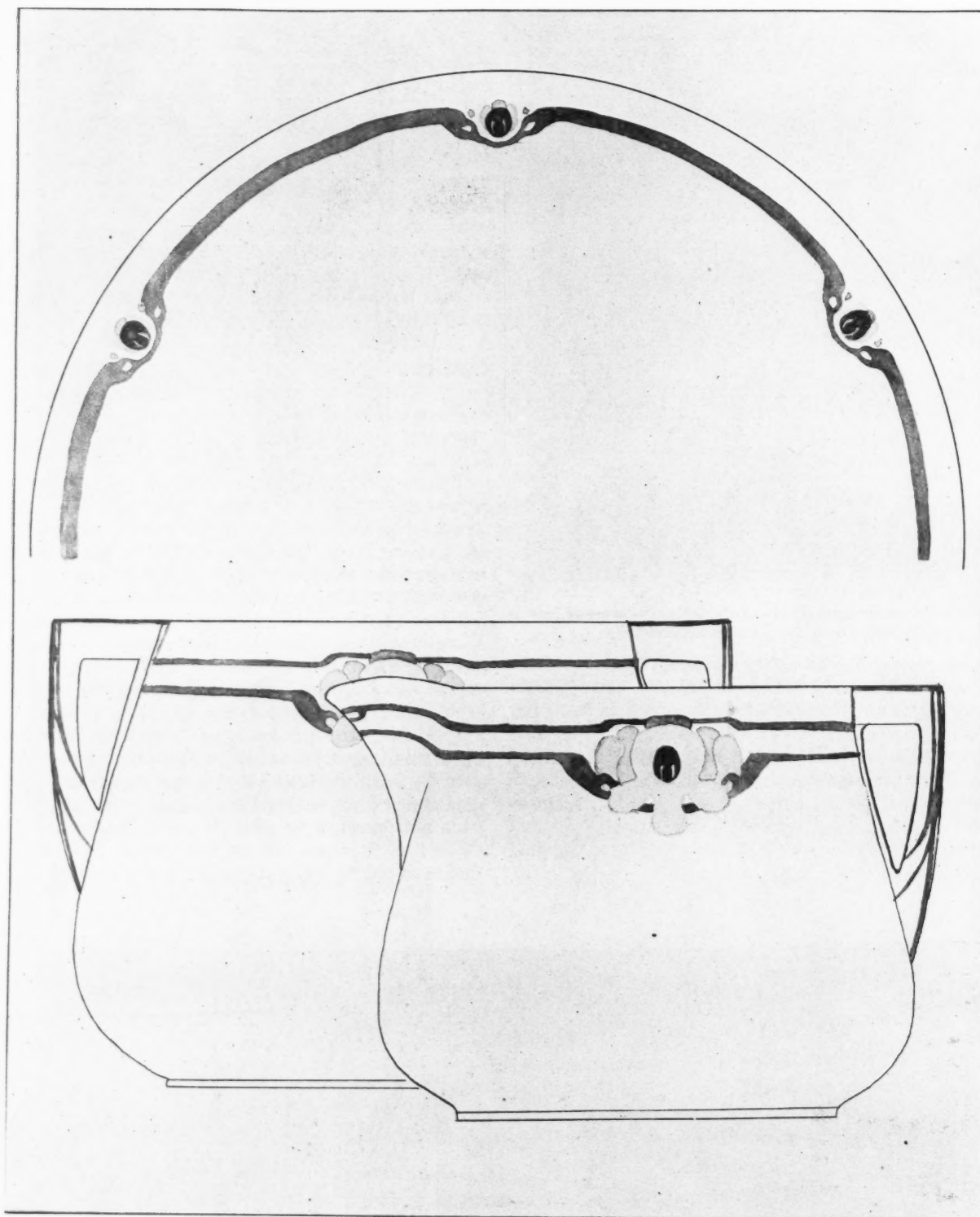


In tied and dyed work one may use color at a higher temperature than in batik work and this makes the dyeing problem easier. Diamond dyes may practically be used in their prescribed ways, even to the point of boiling pieces which are tied tightly. Other dyes described in the recent articles on batik in *Keramic Studio* may be used by those who care to give this problem of dyeing special attention.

Scarfs, curtains, costumes—especially those for fancy dress and pageants, sashes, hatbands, etc., may be decorated by this process which is a fascinating one both to the amateur and professional craftsman. Just one word more—do not forget to tie your string or tape with bow knots. Otherwise they are difficult to manage and may only be untied at the expense of ruining a fine piece of work.



No. 13—Scarf tied in bands across middle and ends—Designed and executed by Mrs. Helen C. Reed

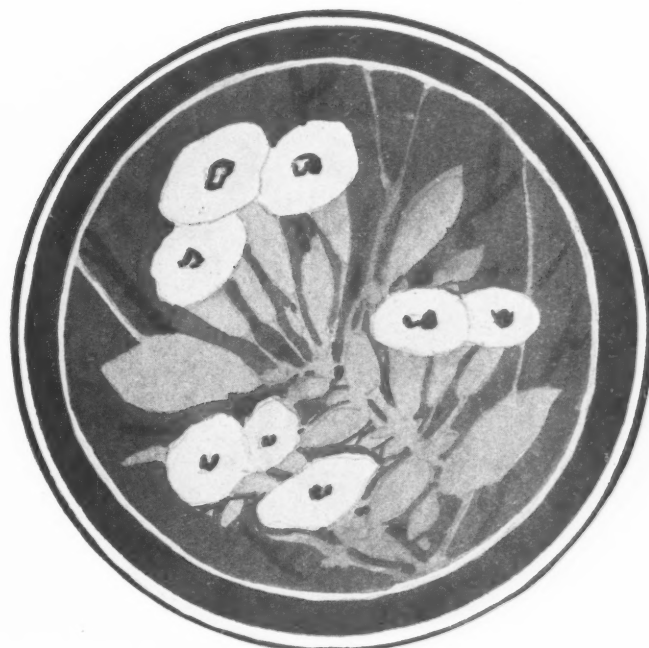


PLATE, SUGAR AND CREAMER—VERA STONE

KEEP all dark tones in Dark Blue for Dusting. Band at edge in Glaze for Blue. Flower form at left, with touch of Orange in centers. Band at top and handles, oil and dust with one part Mode, one part Cameo. Dark lines are Mode.

Flowers: large flower White, others in Blue and Orange. Leaves in Grey Green.

Second Fire—Oil and dust lower part of creamer and sugar with $\frac{1}{2}$ Mode and $\frac{1}{2}$ Ivory Glass.

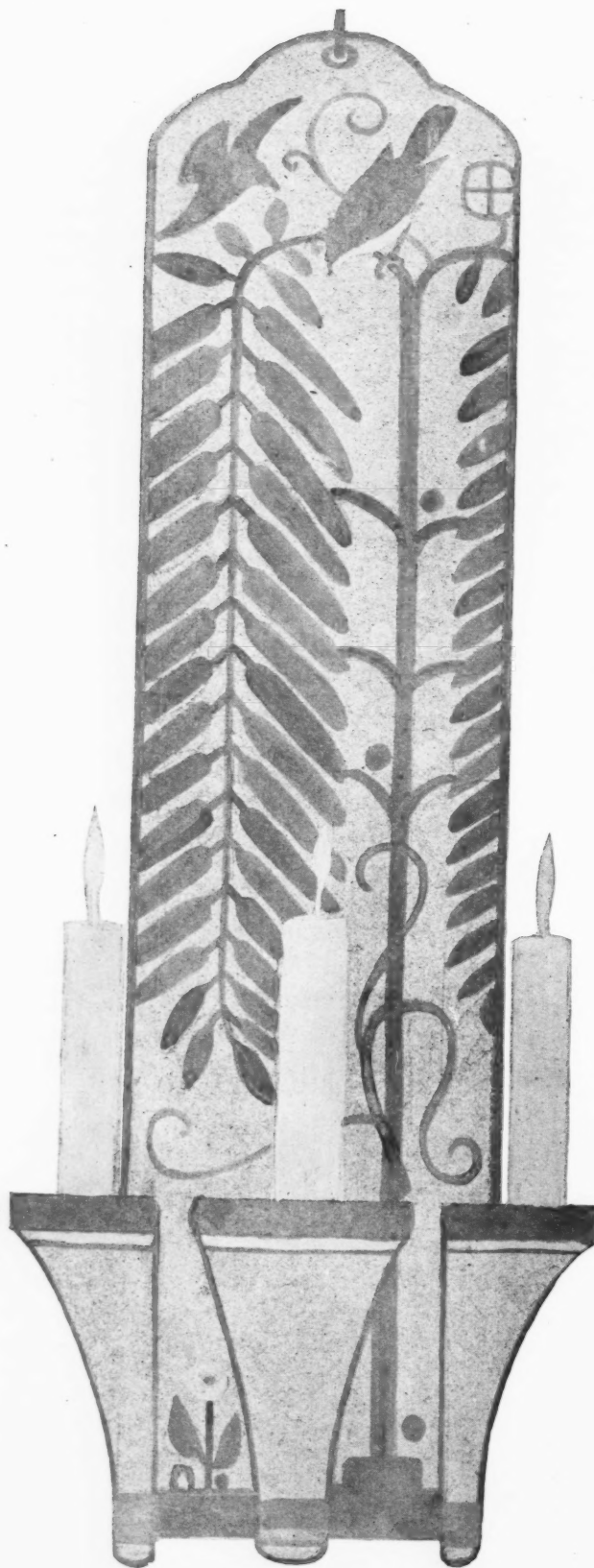


BON-BON BOX DESIGNS—RUTH FRIEDER

LEAVES are Florentine No. 1. Flowers are Wisteria.
Stems are Grey Violet. Dots are Mulberry. Bands are Warm Grey.

BACKGROUND in Chinese Blue enamel. Flowers in Arabian Blue. Leaves in Grass Green. Dark stems and dark bands in Night Blue. Centers in Orange 3.

A B C D E F
G H I J K L M
N O P Q R S
T U V W X Y Z



WALL CANDLE RACK (Supplement)

W. K. Titze

ANY furniture factory will make a rack as illustrated. Pine wood is best to use. After rack is made, cover entire piece with a wood filler. This can be purchased at any

store carrying a paint line. Rub well into wood until you have a smooth surface, then rub off all filler which lies on surface. This is important. You are now ready to apply enamel. I used French Grey for this design. Do not apply heavy. After first coat is dry, rub it down with water and pumice, then apply second coat. Two coats is all that should be necessary. Trace in design, after you are sure the rack is perfectly dry, then with oil paints paint in design. Let it dry a few days, then varnish, rub it down with rubbing oil and the rack is finished. Old rose candles can be purchased at department stores.

PIGSKIN SHADE (Page 58)

Walter K. Titze

Roses in pink. Nasturtiums in grey colors. Colors applied direct. This charming lamp is very desirable where the furniture is tapestry covered.

LINEN SHADE (Page 58)

Walter K. Titze

Keep soft in tone. Background is black; ribbon blue. This wonderful base is black and when used in the living room or library where dark hangings are used, it blends in perfect harmony.

BORDER FOR MUFFIN PLATE (Page 61)

F. R. Weisskopf

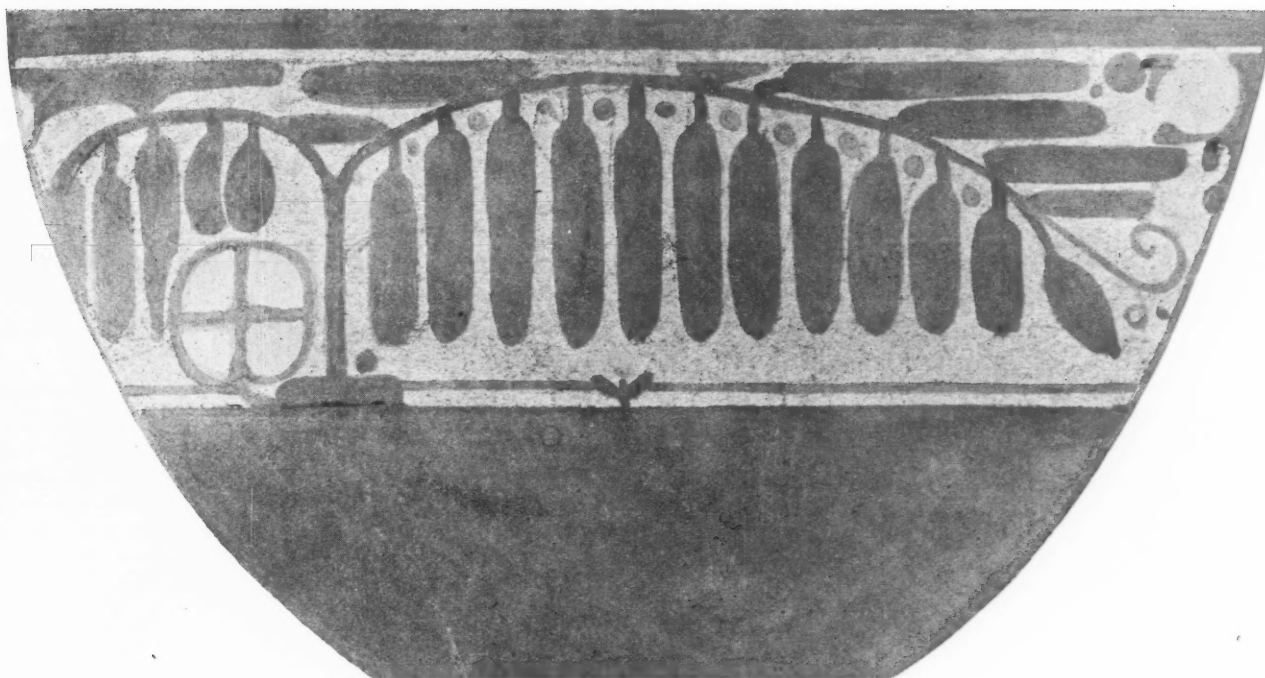
CENTER and one-third of border for muffin plate to go with bridge set for four covers. This set is done on buff colored oilcloth. In the oilcloth the little round motifs are button molds painted in different shades of blue, lavender, purple and red. The smaller plain circles are tiny button molds painted a brilliant orange. The leaves are three shade of blue green and the little dots are bright blue. Stems are brown green. The buttons are painted first and then the oilcloth; when both are dry the buttons are held in place with black silk sticking up through the center and catching to the oilcloth around the button. For the china the background should be a few shades lighter than the oilcloth with the background of the design the same color. The edge is a blanket stitch in a bluish lavender and the napkins are of buff linen with the same edge. The cups and plates to use with this set would be charming of the bluish lavender Jap pottery.

NUT SET (Page 60)

Edith Alma Ross

ALL darkest tone in Red Bronze Gold, medium tone in Yellow Brown lustre, lightest in Yellow lustre. Second working: Cover entire band with Yellow lustre. Third working: Repeat gold and cover part of acorn with a light wash of Light Green lustre.

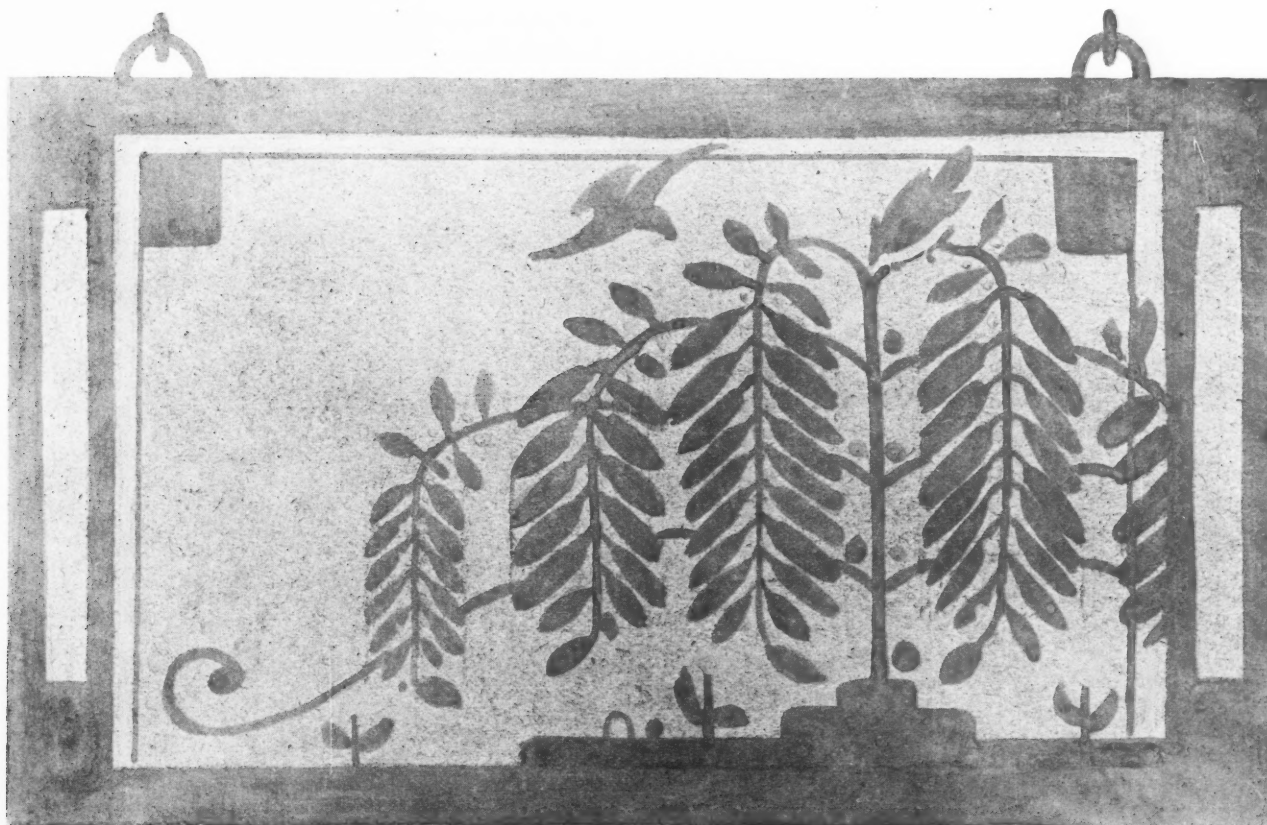
Another treatment: Dust entire bowl with 2 parts Yellow for Dusting and 1 part Yellow Brown. Second working: Darkest tone is dusted with Hair Brown, medium tone with 1 part Deep Ivory, 1 part Yellow Brown, lightest with Yellow Brown.



BOWL—W. K. TITZE

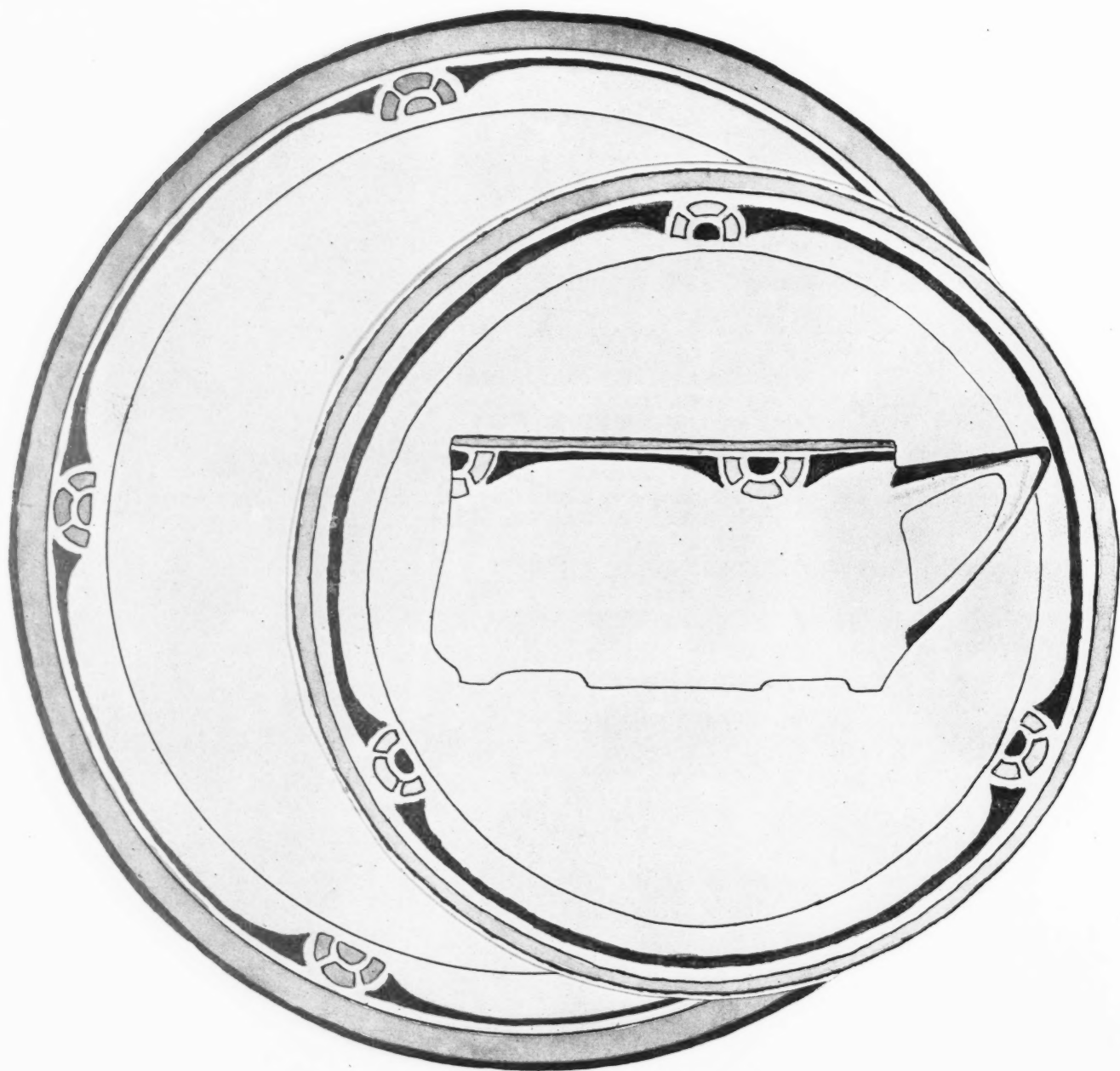
Designed from the Embroideries of Mr. and Mrs. Armfield, December, 1916, Ceramic Studio

Satsuma decorated in enamels. Grey tone is painted with Pearl Grey and touch of Violet. Furniture painted as per instructions in April Ceramic.



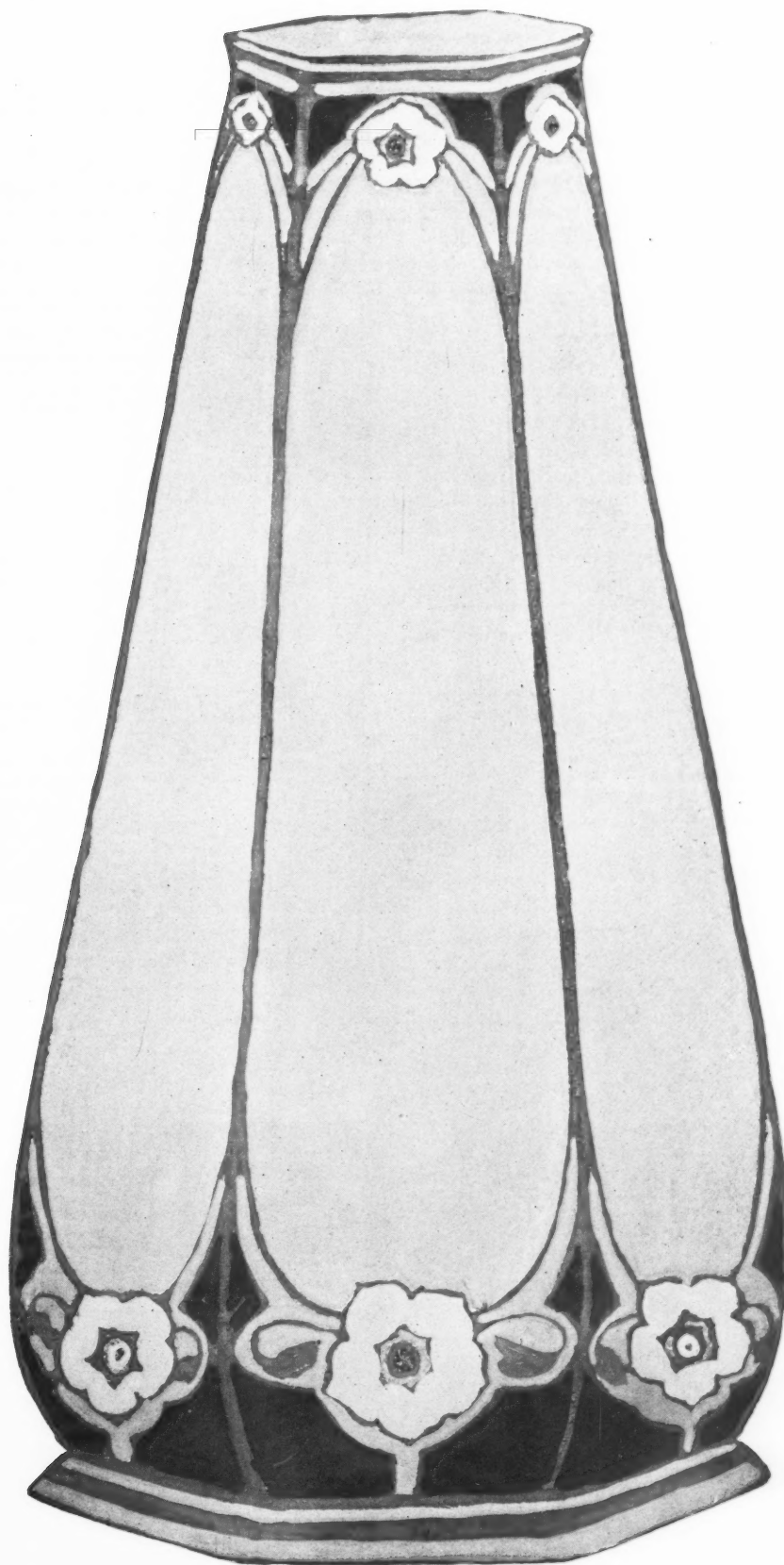
SERVICE TRAY—W. K. TITZE

This tray hangs on wall when not in use. The frame can easily be made, and the open spaces at each side serve as handles. Use filler as on rack. With white enamel and oil paints you will have no trouble in mixing a blue. The design is embroidered on grey linen and after stretching, tack it to a board made to fit tray frame. A glass covers linen.



PLATE, CUP AND SAUCER DESIGN—GEORGIA RIDDLE

Flower forms Cameo. Dark bands Green Gold. Gray bands Light Green.



BELLEEK VASE—FLORENCE McCRAY

Background, oil and dust with Glaze for Green. Medium Grey in unfluxed Gold. Dark tone in Green Gold. Leaves in Meadow Green enamel. Flowers in Jasmine, centers Orange No. 3

PARCHMENT SHADES

W. K. Titze

THE day's work is done. Evening brings the hours which we really enjoy most, the hours at home. Therefore, we want comfort, and light, plenty of it, for good light is restful.

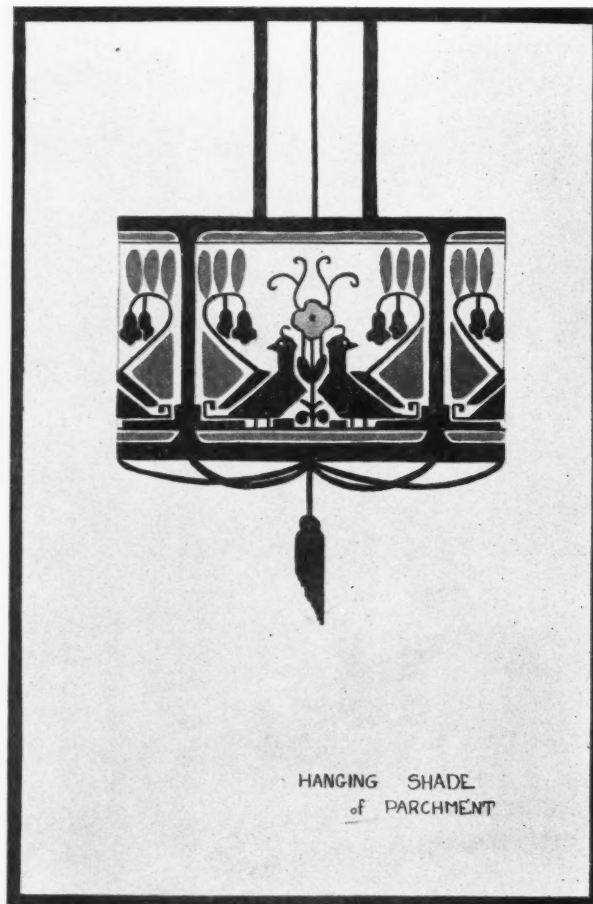
Lighting the home has become as great a feature in the art of home building, as the door or room. When little electricity was used and our homes were illuminated with oil or gas lights, the possibilities of lamps, side lights, etc., were few. Now with electricity in play, there is no reason why our homes should not be well lighted.

It is a comfort to know that should we decide on placing a floor lamp to the right of the piano or a table lamp on the davenport table, we can do so with but little inconvenience. To those who live in the larger cities, it is not necessary to state the different almost endless variety of lamps and shades in our shops and stores. Silk, parchment, pigskin and linen, play the most important part in the making of shades.

A parchment shade to me is cooling and light in appearance, while the silk shade appears warmer and heavy, so, as a suggestion, use parchment shades during the warm weather and the silk or heavy appearing shades during the winter months.

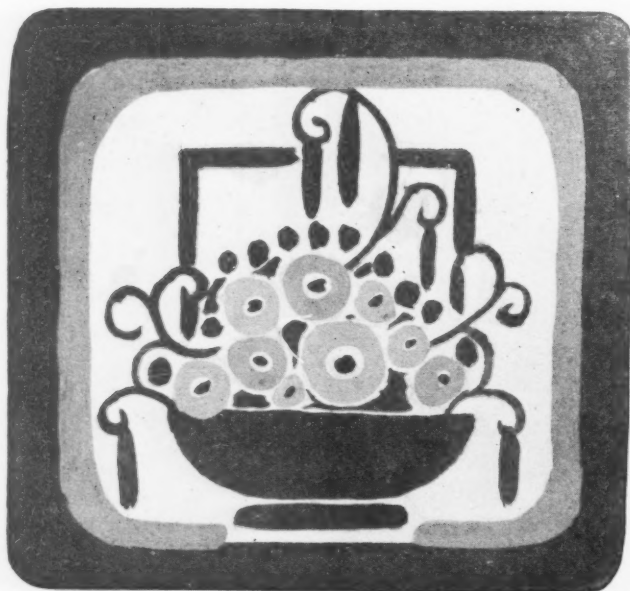
One might grow tired of a parchment shade if used the entire year, but if put away for the winter and brought back at the spring cleaning, it appears fresh and new.

Parchment paper, which we use, is of Japanese vellum. One can purchase at the Art shops shades covered with parchment, ready for decorating. To those who wish to carry out their idea as to shape of shade, I suggest you give the dimensions and sketch of frame to a tinsmith, who can easily, with heavy wire, make just the frame you desire. Parchment can be purchased by the sheet. If you are having frame made, be sure before cutting parchment paper, to make a pattern with wrapping paper, and after fitting it snugly, lay on parchment and cut with sharp knife. Oil paints are used.



HANGING SHADE
of PARCHMENT

Before decorating, oil entire shade both inside and out with poppy or linseed oil. Allow this to dry, then proceed to paint. Use turpentine to thin paints. If a flat color is desired mix a little color with linseed oil, and, with a soft rag, rub color into paper. With practise one can get any effects desired. This is done after first oiling is dry.



Central Panel of Hanging Shade Shown on page 77

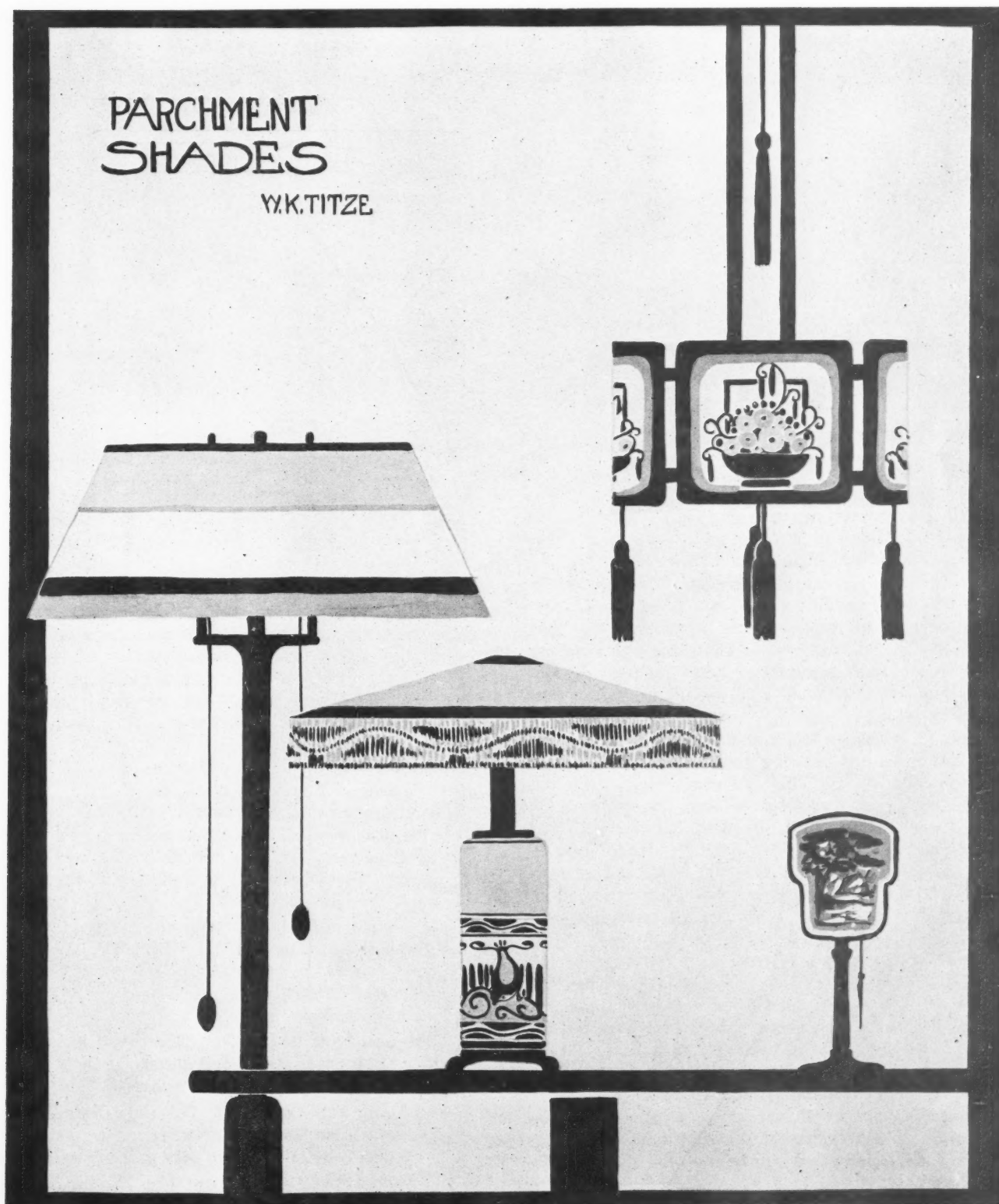


Central Panel of Hanging Shade Shown above

The floor lamp in my illustration below is to be carried out in flat color. The darkest bands in black. Gray bands in old rose. Light bands in warm tone of blue gray. Line shade with old rose silk if desired. This treatment is

pleasing where the hangings in the room are old rose or mulberry.

The table lamp, same illustration, is treated with a solid bead fringe into which is woven the design. The



Floor Lamp

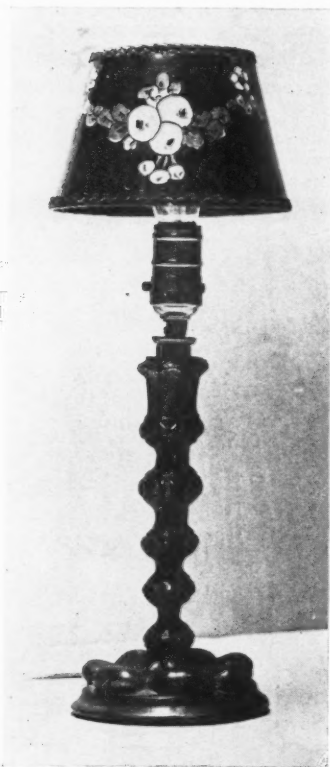
Table Lamp

Candle Screen
Above—Hanging Shade with Bird Motif



PIGSKIN SHADE

(Courtesy of Golden Rule Department Store, St. Paul, Minn.)



No. 8—FANNIE HOGSHEAD CLOTHIER



LINEN SHADE

(Courtesy of Golden Rule Department Store, St. Paul, Minn.)

upper part is of parchment, with flat tone of blue. It is always best, when blue is used on large surfaces, to line shade with a soft pink silk. This will help to keep the blue warm in tone when lamp is lighted. Use transparent beads for fringe. This idea is new and when the lamp is light, the transparent beads throw a bewitching light throughout the room. The base of lamp is either Satsuma or Belleek treated with enamels, keeping blue and gray the predominating color, with old gold and blue green secondary in color value.

The candle screen is easily made and a scene painted boldly in many colors is pleasing and bright. The dome is a little more difficult, yet effective when hung. All the dark bands, etc., are either black or blue. Keep this color opaque and work with a light placed behind shade, so you can detect any thin spots. Gray bands a bright green. Basket, handles, and stems in black or blue. Flowers in red, yellow, lavender, blue and orange. Leaves in green. Dots in orange. Tassels in black or blue with hanging cord of same color.

Hanging shade with bird motive. All dark bands, birds, etc., in a dark purple blue. Background of shade in a light blue gray. Flowers are old rose and leaves in bright green. Small gray bands and gray space over back of bird in old rose. Cord and tassel to match dark bands. Line shade with a soft gold silk.

Braid or gimp is used to bind parchment to shade. Never use a silk fringe with parchment as it is too heavy in appearance. Use transparent beads or tassels.

Heavy water color paper can be used for shades. Use water color paints.

Shellac applied to shades gives a glossy finish. If shellac is used be sure shade is dry before applying.

Linen shades when painted as parchment shades have the appearance of stained glass. Heavy linen must be used.

THE KEYNOTE OF THE ROOM—THE LAMP

Fannie Hogshead Clothier

THE very newest and most artistic shades should be hand painted parchment. The artistic woman who can paint may form her own designs from chintz, cretonne or china carrying out any color scheme she may desire. The following designs offer a suggestion:

1—From a useless ornament to a useful lamp. The shade is decorated with motifs adapted from the vase. Colors—Rose, green, and pale yellow. Rich dark green outlines.

2—Cheval lamp. This six sided shade is of the most exquisite coloring. Back ground is orchid-pink. Baskets and ribbon turquoise blue. Flowers pink, blue and pale yellow with gray-green leaves. The entire design is outlined in silver and a silver braid finishes the top and bottom of the shade. The same color is observed in the carved wood base of the lamp.

3—Reading lamp for the living room. The shade of this lamp was designed to match the chintz hangings. The back ground is cafe au lait. Flowers rose, yellow and lavender in a rose colored basket. Heavy black outline produces a most distinctive effect.

4—Attractive for Bed room. This shield has flowers as a motif. Dark green leaves and flowers in their natural colors on a background of deep cream tone.

5—Stunning little shade for Colonial Dining room. Colonial yellow is employed as a background. Fruit and leaves in natural colors caught up into garlands with bow-knots of Colonial blue ribbon.

6—Shapely little shields for the bed room, matching the cretonne. A natural parchment background, with lavender baskets, filled with quaint vari-colored flowers in pastel shades. Inside the gilt braid that finishes the top

and bottom—are two lines, the one of purple and the other of deep rose.

7—Truly Japanese. In each home there should be a touch of Japan. This shade is in the richest tones of yellow, with wide black lacquered bands that match the base of the lamp.

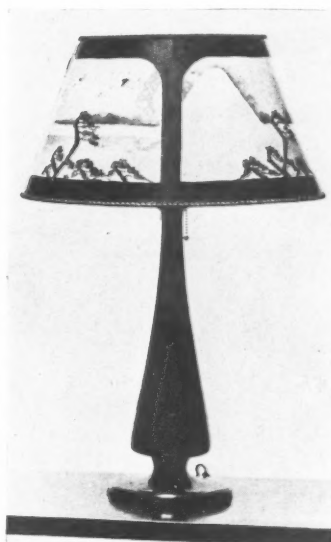
8—The serving table candle stick. On a background of lacquered black, stands out boldly a festoon of fruit and leaves in deep natural colors.



No. 2



No. 1



No. 7



No. 3



No. 4



No. 5

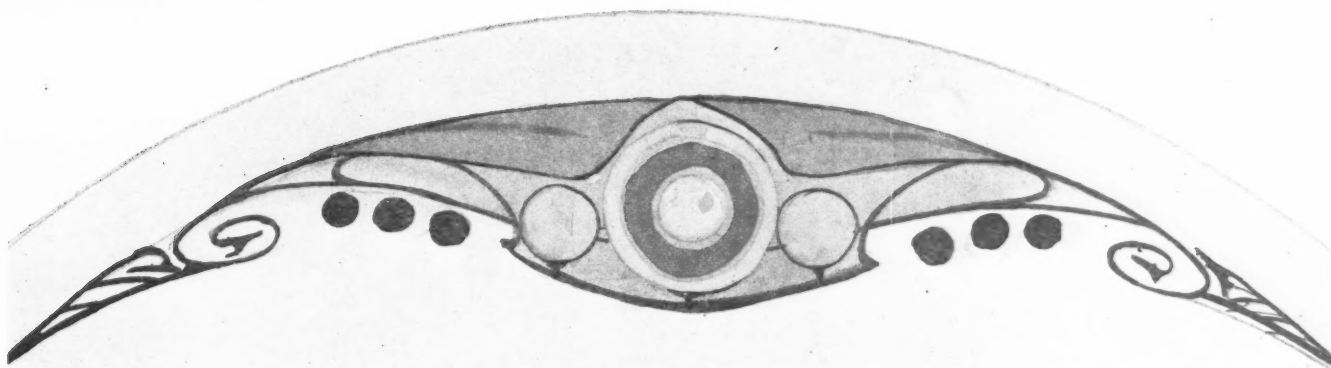


No. 6

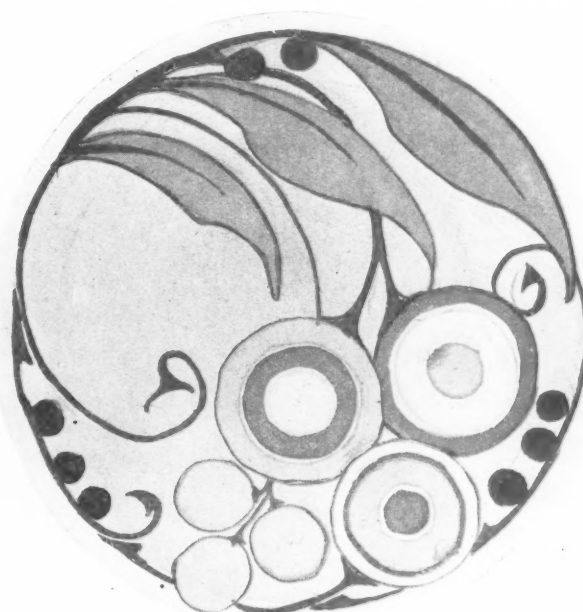
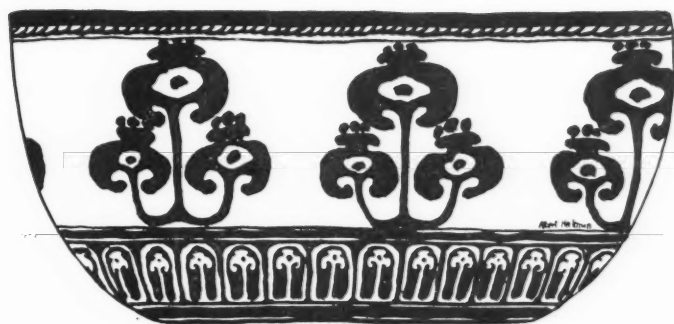


NUT SET, ACORN MOTIF—EDITH ALMA ROSS

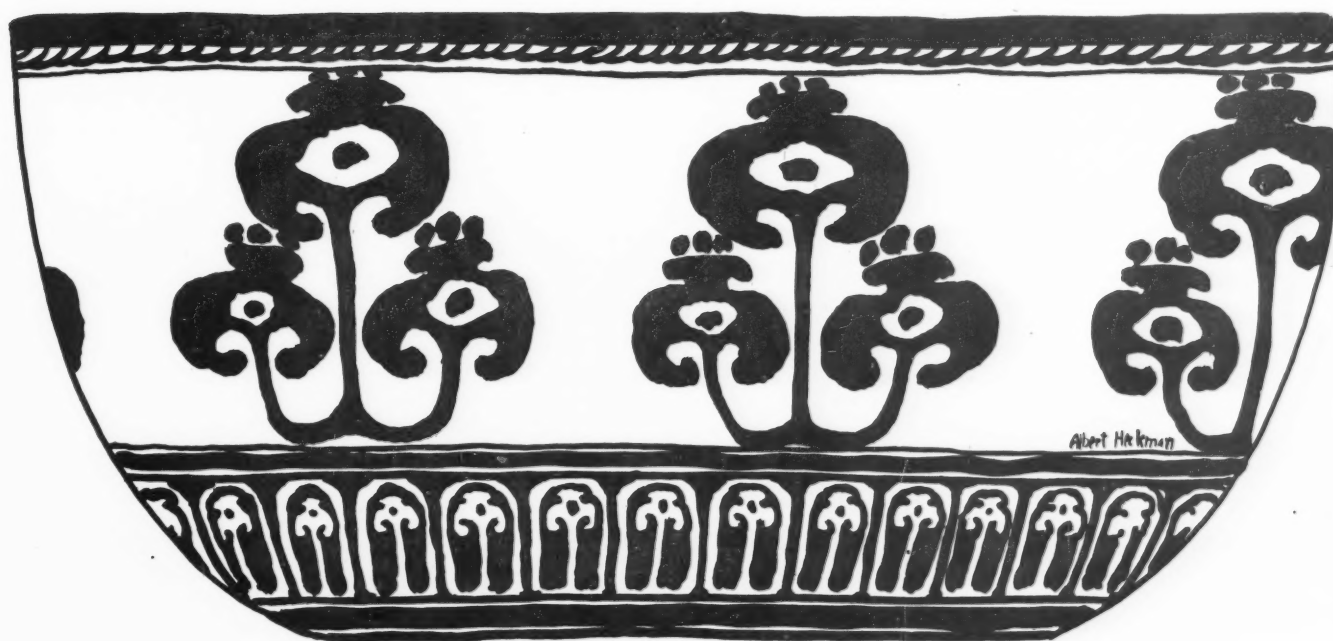
(Treatment page 52)



A SECTION OF BORDER FOR MUFFIN PLATE—F. R. WEISSKOPF (Treatment page 52)



CENTER OF MUFFIN PLATE



BELLEEK BOWL DESIGN—ALBERT W. HECKMAN

(Treatment page 65)



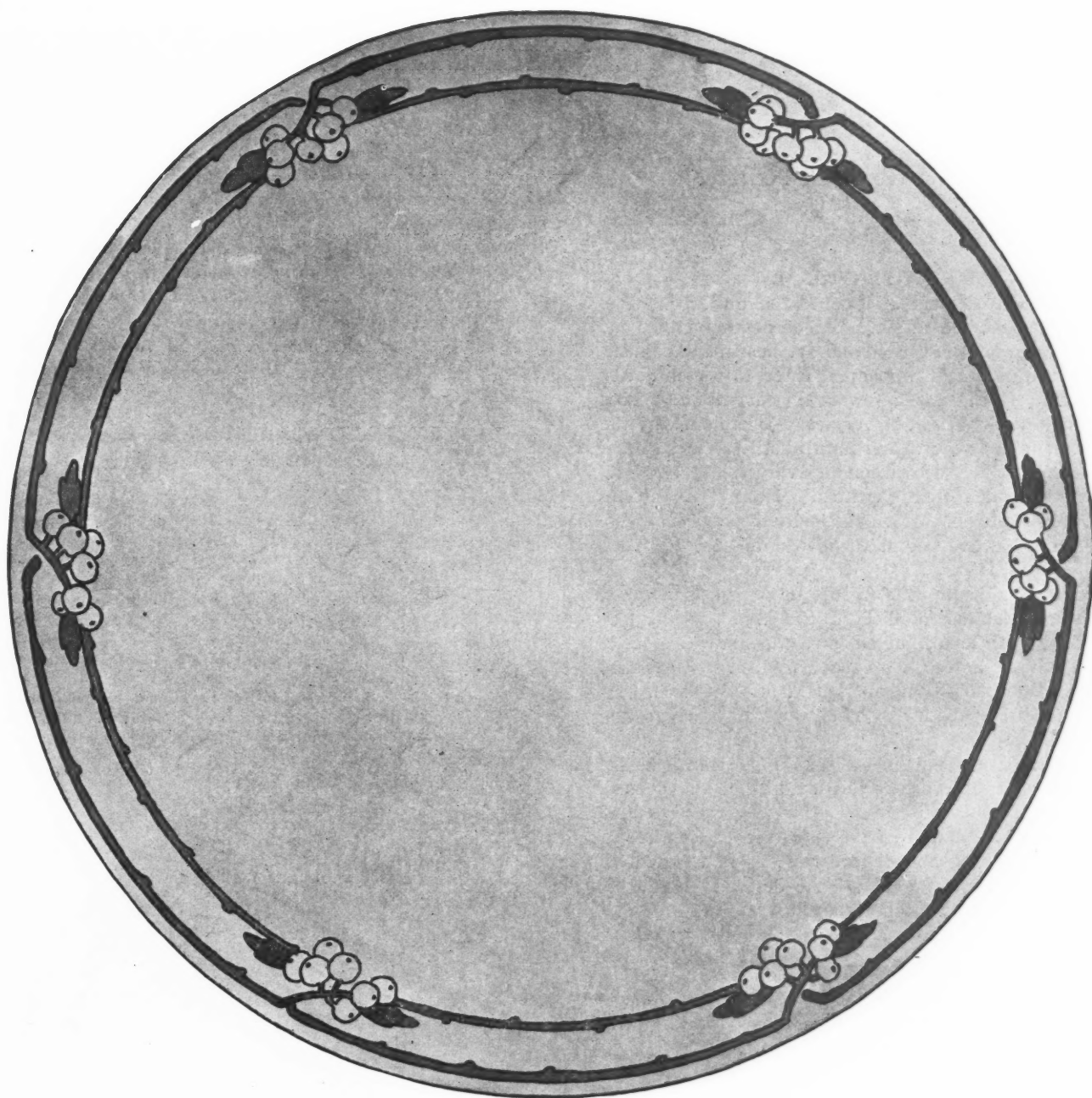
MARIGOLD—G. WILKINSON



INDIAN MOCCASIN—KATE CLARK GREEN



MARIGOLD DESIGN FOR TWELVE INCH CHOP TRAY—G. WILKINSON

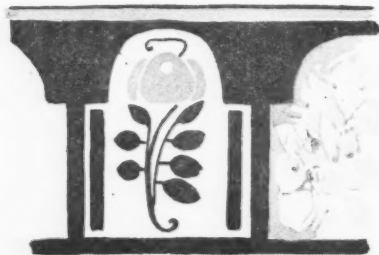


BERRY PLATE—RUTH RYAN

On a cream colored background carry out the design in Orange berries and Olive Green stems and leaves.
Outlines are Black.



Forget-Me-Not Motive



Rose Tree Motive



Basket Motive

BEGINNERS' CORNER

WALTER K. TITZE - - - - Assistant Editor

SEMI-CONVENTIONAL

THE semi-conventional appeals to the majority. We, who have studied and worked decorating china for years, have grown to feel that real art lies in the conventional, yet the decorator who must cater to the majority will find that, if she has a few semi-conventional pieces shown in her studio, it will be very easy to explain why the conventional is superior to the naturalistic.

Semi-conventional decoration is very pleasing, and, I feel, proper, when well executed. Never use strong coloring, this will make it vulgar, but, if you keep your coloring cool, you are bound to have a market for your work.

I once knew a couple who, before their marriage, could not decide on their set of dishes. She was very fond of the strictly conventional, but he liked the naturalistic. It became a serious matter, for each was firm. I happened along and suggested: "Why not use a little of each, conventional and naturalistic?" They took my suggestion and met half way.

This month I am showing a few simple ideas in the semi-conventional for brides who must meet the grooms half way.

In the previous months I have explained the method of gold, enamels, etching and dry dusting, so that it will be an easy matter to use the knowledge derived from these articles and apply it to the designs illustrated this month.



FORGET-ME-NOT MOTIVE

All darkest tone in Roman Gold. Light bands, 2 parts Glaze for Blue and 1 part Deep Blue Green. Floral motive kept in soft tones of blue, grey and green.



ROSE TREE MOTIVE

All dark bands, stems, leaves, etc., in blue grey. Conventional rose in Cameo. Naturalistic in pink, grey and Copenhagen Blue.



BASKET MOTIVE

All dark parts in Silver. Ground in Glaze for Green. Floral motive is White Rose, background Copenhagen Blue.

These designs may be carried out on creamers and sugars, salt and peppers and plates, on French or German china, or with enamels on Belleek.

BOWL AND PLATE DESIGN

Dust entire bowl with 3 parts Yellow Brown to 5 parts Ivory Glaze, and fire.

Second firing—All dark bands to be oiled and dusted with Coffee Brown. Naturalistic motive in Yellow for Roses shaded with Yellow Brown and Brown Green. Leaves kept in soft tones of grey and green.

Third firing—Retouch floral spray, if necessary, but one fire for the naturalistic is all that should be necessary.



ANSWERS TO CORRESPONDENTS

B. O.—Is it true that tea will stain Opal lustre or Mother of Pearl when used as a lining for tea cups?

Yes, sometimes tea will stain lustre, but do not allow the tea to stand in cup and there is little danger. The fault is when one allows the tea to remain in cup, especially when tea is hot.

R. E.—What shall I use with oil paints when painting on flower pots, sanilas, etc., to give a lustre finish?

Use bath tub enamel (white) and mix enough oil paint for desired color.

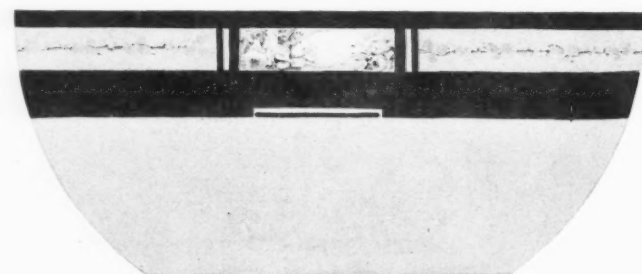
Mrs. R. W. D.—What can I do with a piece of enameled Bavaria ware which had to be fired the second time and enamel scaled off?

2. I have a salt and pepper shaker with such large holes in top they cannot be used conveniently, can this be remedied in any way?

3. Can a chip on the edge of a bowl be filled with anything and gilded over?

1. Hard enamels are treacherous and it requires experience in firing to bring about results. My advice is never fire hard enamels more than once, and I think you will play safe.

2. No, china cannot be made over.



BOWL AND PLATE—W. K. TITZE

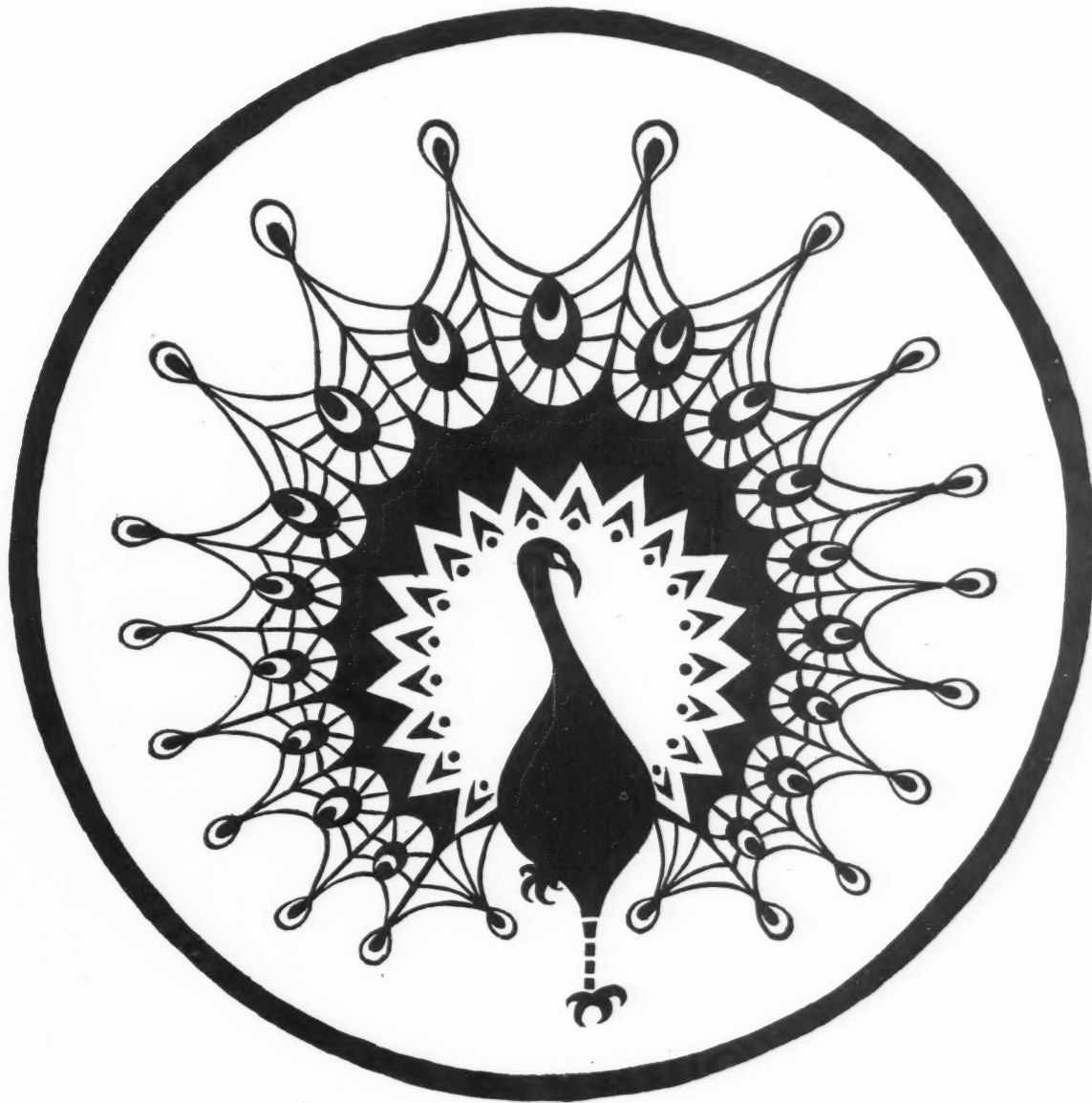
3. Sometimes raised paste filled into a chipped out edge of plate, fired and then gold applied, will work satisfactory, but it is endless work patching broken or chipped china.

BELLEEK BOWL DESIGN (Page 61)

Albert W. Heckman

ON a bowl of this shape which may be had from Lenox Belleek, Inc., paint in with Oriental Turquoise the stems of the flowers, the bands above and the design below.

Fill in the white flower design in the lower border with Golden Yellow, leaving the spot in the center of it for Vermillion. The big flowers in the motif are Golden Yellow with Vermillion spots on the tops of them and in the white spots in the center of them. A line of Golden Yellow is put in the upper border directly above the lower narrow dark line and Vermillion spots are put in the little white spots above this. The background is left untouched and the inside is decorated with a simple line arrangement.



APPLICATION OF PEACOCK MOTIF—VENITA JOHNSON

Peacock—Bird and outlines of tail, Peacock Blue; Eye, white with Red pupil: outer row of eyes in tail, Orange Yellow with Violet spot. Second row of spots, Peacock Blue with Red center and Violet spot; fan, center Orange Yellow with Red dots and lined in Violet; triangles, Violet. Outer edge of fan, bright Apple Green.



DAY LILY

M. A. Yeich

THE outer divisions, or sepals of the flowers, are not quite so pronounced in color as the three inner divisions or petals. Both may be painted with Capucine Red and Yellow Brown mixed with a little Rose. The center of the flowers and the veins for half the length of the petals are Yellow. Across the middle of each petal is an irregular band of Carnation and Red Brown which rises to a point at the central vein. The anthers are Yellow when the flower first opens and later become brown. The filaments are white near the center of the flower and yellow brown above.



TIGRIDIA

M. A. Yeich

USE Black for lines. For the ground use Pearl Grey, Grey Green, Apple Green and Yellow Ochre or a flat tone of any one of the first three. Paint the flower with Rose, Carmine and a little Carnation for the petals, with a touch of Ruby added to the same colors for the spots in the center. For the reverse side of petals use Pearl Grey and a little Rose. Paint the leaves and stems with Yellow Green, Moss Green, a little Dark Green and Brown Green. The style is Yellow Ochre and Rose with a touch of Ruby on the shadow side. For the anthers use Yellow Ochre and for the stigmas, Rose.

TEA CADDY DESIGNS (Page 45)

Albert W. Heckman

Fig. A—Outline with Black. Fill in the background with Green Gold, the flowers with Citron and the leaves and stems with Grass Green. The extra gray line around the panel is Green.

Fig. B—Outline with Black and fill in the darkest tones between the panels with Gold. The flowers with Wisteria, the stems and buds with Cadet Blue. The lighter gray in the bands around the panel is also Cadet Blue.

Fig. C—Outline with Black and fill in the background gray tone with Gold, the leaves with Chinese Blue; flowers with Warmest Pink and touches of Mulberry in the smallest areas.

All of these designs may be done in enamels without outlines. Beginners often find black outlines a help and for that reason they are given here. More advanced students should try using gold for outlining designs such as these and where the design will permit no outlines at all.



TIGRIDIA—M. A. YEICH

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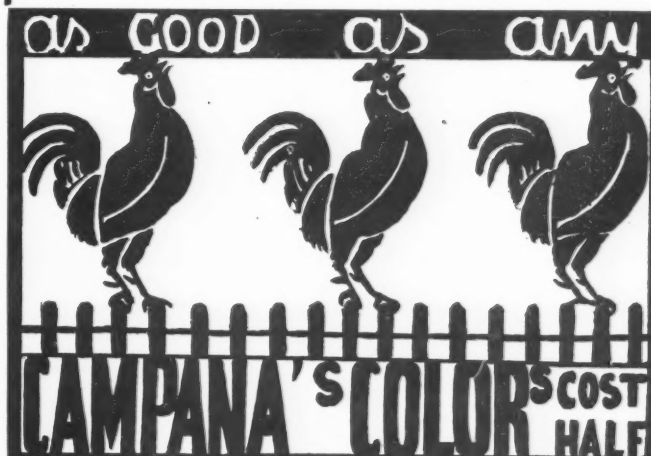
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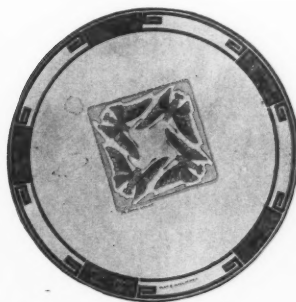
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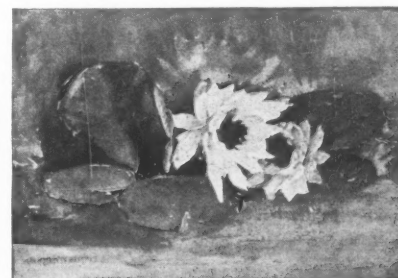
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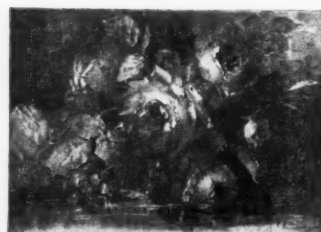
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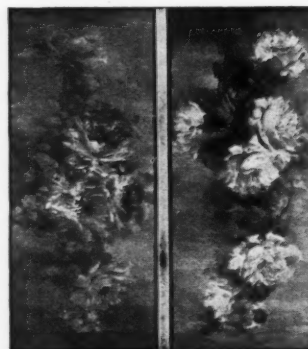
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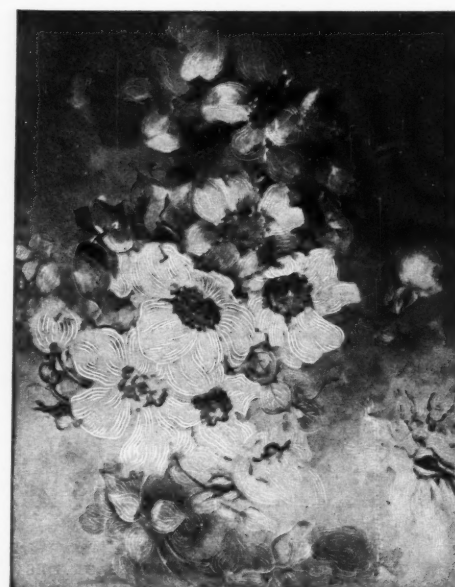
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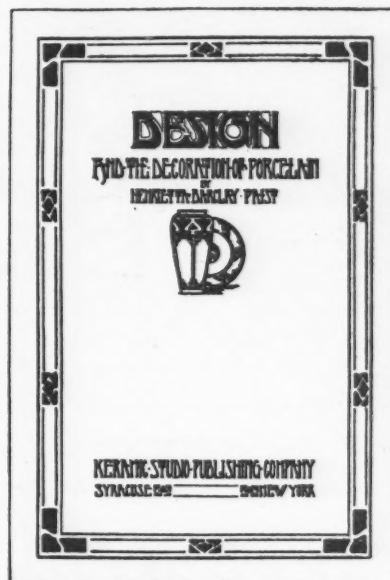
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